

European Paintings in German Art Galleries

I

OLD MASTERS

Edited by Ludwig Grote

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With the publication of this guide we wish to draw the attention of the foreign visitor to our country — who comes in search of its natural beauty, its historic treasures of art and architecture — to the masterpieces of early European painting which are to be found in our museums and art galleries and which we cordially invite him to inspect. Within the compass of this small volume it has only been possible to give a limited survey of the distribution of these treasures, and to reproduce but a small number of them. In order to cover the other European schools of painting we have been obliged to omit much that might be said about the German school.

Thirteen galleries share our treasures of early European schools: some of them were founded as early as the 17th and 18th centuries, and their creators, with appreciative eye, were quick to recognize the leading artists of their own day. In addition to the museums listed in this volume, there are many others which are worthy of the visitor's attention since they also possess paintings of outstanding merit and importance. In the main, these museums house not only paintings, but also historical interiors as well as sculpture and examples of the applied arts. We would recommend a visit to the following museums: the Fürstenberg Institute of Arts and Sciences at Donaueschingen, the Augustinian Museum at Freiburg im Breisgau, the State Museums in Münster and Oldenburg, the municipal museums at Düsseldorf, Mainz and Würzburg, the collection in Coburg Castle, the branch collections of the Bavarian State Art Galleries to be seen at Aschaffenburg, Ansbach, Bamberg, Bayreuth, Burghausen, Ingolstadt, Kulmbach, Landshut, Neuburg an der Donau, Rothenburg, and Schleissheim, the municipal Maximilian Museum in Augsburg with the collection of the Bavarian State Art Galleries, the municipal museum at Regensburg, the Bavarian castles and the Residenz at Munich. The Bavarian National Museum in Munich also possesses

a number of outstanding paintings, in addition to our most important collection of German sculpture and the applied arts.

It is intended that two similar volumes will follow the present publication — in one there will be presented 19th century European painting with classical French impressionism as its focal point, and in the other, a survey of 20th century masterpieces in German galleries, from Cézanne, Gauguin and van Gogh, to Picasso, Kandinsky, Klee etc. The number of museums listed will be increased accordingly.

The collection of works of art began when a sense of historical values awoke, and the glories of Greece and Rome shone out as symbols of a great past. Towards the end of the Middle Ages, the Medicis and other princely families in Italy began to collect paintings and sculpture in their palaces and villas, in the 17th and 18th centuries such treasures became an accepted feature of princely pomp, and paintings became indispensable for the decoration of rooms both large and small. Such paintings, however, were not only used in conjunction with architectural features for the decoration of walls and ceilings to an ever increasing extent the works of famous masters were admitted as creations in their own right. But the oil painting which, since the end of the Middle Ages, had come to be regarded by the artist in his studio as an end in itself, and which had assumed increasingly the character of a subjective statement on his part, had to be further developed before it became the object of the collector's attention. For a long time purely decorative requirements continued to play their part. During the Baroque Age, for example, each royal castle had to have its own collection of paintings, displayed in a suite of magnificent rooms on walls resplendent with the finest silk or velvet hangings, or in a lofty hall, thus enhancing its architectural features. The walls of such rooms were covered from top to bottom with paintings arranged

symmetrically according to size in horizontal and vertical sections. Frequently such collections were hung so closely together that frame touched frame and these — like the bindings of the books in the royal libraries — were of uniform design. Whole castles were erected in order to display the masterpieces which the royal collectors had assembled, Schleissheim castle near Munich, and Salzdahlum — since destroyed — near Brunswick being examples.

Such former royal collections form the nucleus of the art collections to be seen at Berlin, Munich, Darmstadt, Brunswick, Kassel, Karlsruhe, Stuttgart, and Hanover. From the 17th and 18th centuries onwards wealthy citizens joined the nobility and aristocracy as art collectors. In general they preferred smaller works which they hung in small rooms on the model of the large galleries. Such private collections were to be found quite early in Frankfurt, Hamburg, Cologne, and Nuremberg. Collectors chose their paintings from a long period of self-contained stylistic development — the three hundred years from the Renaissance to the end of the Rococo Age.

In the 18th century neither the royal castles with their art galleries nor the collections of private citizens were open to the public. From the end of the century, however, certain territorial princes presented their collections to their subjects, with the proviso that the state authorities should henceforth bear the financial burden of their upkeep and expansion by the purchase of new acquisitions. Private collectors followed their example at the beginning of the 19th century, and their collections thus passed into the hands of municipal authorities. At the same time the historical sense among art collectors generally developed and became more acute. They began to seek out examples of work by painters who lived before Raphael, and early Renaissance and Gothic art were found to have no less distinguished claims to the collector's attention. Galleries were expanded systematically on historical principles, so that they now provided a chronological survey of European painting as represented in its various local and national schools. With the nationalization of the royal collections, the paintings were transferred from cast-

les and palaces to galleries specially erected for the purpose where it was possible to hang the pictures chronologically and according to school, and where it was possible to provide adequate and uniform lighting throughout. The Old Pinakothek in Munich, built to Klenze's design, was begun in 1825. Friedrich Schinkel's New Museum in Berlin was begun three years later and further galleries followed in Stuttgart (1836), Karlsruhe (1841), Hamburg (1846), Kassel (1877), Frankfurt (The Stadel Institute of Art in 1878), and Brunswick (1882-86). The development which these state and municipal galleries underwent in the ensuing years depended not only upon political and economic factors, but also upon the cultural policies followed by the administrative authorities responsible for them. Thus in Kassel and Brunswick, for example, the museum authorities limited themselves to preserving the collections as originally taken over, and only added to them by the acquisition of landscape of local interest. The most important art centres were Berlin and Munich. Ludwig I, who was an enthusiastic admirer of the romantic movement, added works of the early German and pre-Raphaelite schools to the large and costly collection which had been built up by his ancestors. Berlin began to enlarge its art collection immediately after the Wars of Liberation, and when the city became the Reich capital in 1871 Wilhelm von Bode began his remarkable activity which, in the course of forty years, was to raise the Prussian galleries to European eminence.

It was not until the 19th century that the municipal authorities began to pursue a definite policy with regard to their museums, following in the wake of private citizens. Here pride of place must go to the generosity of the Frankfurt banker, Stadel, which led to the foundation of the Stadel Institute of Art in 1817. In Cologne the collection of mediaeval art assembled by Canon Wallraf formed the basis of the Wallraf-Richartz Collection in the museum of the same name. Hamburg and Bremen only began to follow an active policy with regard to their museums at the end of the 19th century.

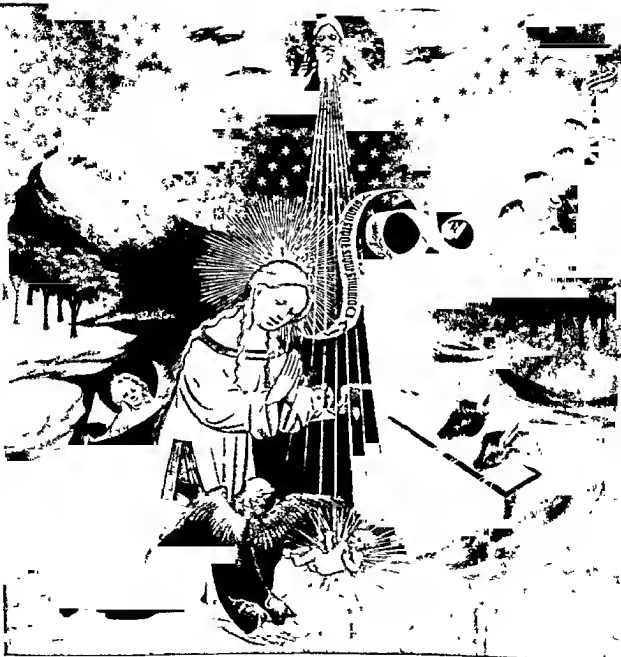


MASTEN BERTRAM
Creation of the Animals
Hamburg



2 THE ORTENBERG ALTAR (detail) *Darmstadt*

3 MASTER FRANCKE The Birth of Christ (Englandfahrer Altar) *Hamburg*





4 MIDDLE RHENISH MASTER *Paradise Garden* *Frankfurt/Main*

5 STEFFAN LOCHNER *The Virgin and Child in the Rose Bower* *Cologne*









8 MICHAEL PACHER Side wing of the Kirchenväter Altar Munich





10 ALBRECHT DÜRER Portrait of Michael Wolgemut *Nuremberg*



11 ALBRECHT DÜRER, Section of the Four Apostles. 11 mil



12 MARTINUS GRONWALLS Fraumur and Mure fur May 6





14 HANS HOLBEIN DER JÜNGERE Portrait of the Merchant Georg Gisze *Erlau*



15
HANS HOLBEIN
THE YOUNGER
The Virgin
of the Burgomaster
Jakob Meyer
Darmstadt



16
HANS BALDUNG GRIEN
The Birth of Christ
Munich



17
LEONARDO DA VINCI
THE FLIGHT INTO EGYPT
Bertin



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THE EARLY FLEMISH SCHOOL IN THE 14TH-16TH CENTURIES

The sensuous qualities of the pigmentation — a tender brightness and a warm glow — these were the gift to European painting of the early Flemish school, and in the 15th century this school dominated all others, forming part of the late Gothic era and the splendid culture of the Burgundian court. The early German school was closely connected with it, and from the middle of the 15th century looked to it as its model. Reality now became an aesthetic experience of colour and light which were infused into the picture with fastidious care. The early Flemish school already counted on attracting the trained eye of the connoisseur, and its fame spread far and wide. Even during his lifetime *Jan van Eyck* (1390-1441) enjoyed a considerable reputation. In their perception of reality and beauty of execution his works were considered true marvels of the painter's craft. No less than ten of the masters's paintings are to be found in German museums, and of this total 7 are in the Berlin museums alone. The Stadel Institute of Art at Frankfurt/Main acquired van Eyck's famous 'Lucca' Madonna about the year 1850.

Their common origin and artistic collaboration in Tournai link the names of two other Flemish masters, the *Master of Flemalle* (first half of the 15th century) and *Rogier van der Weyden* (1399/1400-1464). The former is represented in the Stadel Institute by two splendid fragments of an altar painting. In addition to a painting depicting Christ carrying the Cross, Berlin also possesses two portraits by the same artist. Until the beginning of the last century the Columba Altar by Rogier van der Weyden, who exercised decisive influence on Central European art for almost fifty years, was still to be seen in the Cologne church for which it had originally been painted. The Columba Altar came to the Old Pinakothek in Munich when that museum acquired the Boisseree Collection. Three altar paintings by van der Weyden, consisting of several parts were acquired in 1834 and 1850 for the Prussian Art Collections, namely the Johannes Altar and the Bladelin Altar, which had been preceded by one of the master's portraits. Thanks to the circumspection and profound knowledge of art

possessed by Wilhelm von Bode, Berlin's share of works by early Flemish masters grew to such an extent that it eventually became the richest and most comprehensive collection in Europe, Belgium excepted. The Berlin museum possesses two monumental panels by *Hugo van der Goes* (†1482), as well as two altar panels, the 'Char treuse' Madonna and the cool, austere portrait of a young woman by *Petrus Cristus*, who painted during the years 1446-1467 and was a pupil of van Eyck's in Bruges. *Dirk Bouts* (1410/20-1471) of Haarlem is represented both in the Berlin museum and in the Old Pinakothek in Munich by 3 paintings in each instance. In Munich we also find the charming triptych, known as the 'Pearl of Brabant' which is ascribed to his eldest son. Berlin possesses the unique chef d'œuvre by the Haarlem master, *Albert van Olenwater* (circa 1430-1460) who was apparently Bouts' teacher. The early Flemish tradition ends with the work of the Bruges master *Hans Memling* (circa 1433-1494), who is represented in Berlin by 4 paintings, and in Munich by a large panel depicting in epic breadth the seven Joyful Mysteries. The Stuttgart collection also contains a very remarkable painting by the same artist.

The early Flemish school right into the 16th century is represented in Berlin, Munich and Kassel right up to *Gerard David* (1430-1523), *Quinten Massys* (1465/66-1530), *Lucas van Leyden* (1494-1543), *Barend van Orley* (circa 1495-1542), *Joachim Patinir* (1483(?) - 1524), *Marten van Heemskerk* (1498-1574), *Antonis Mor* (circa 1519-1576), *Pieter Breughel the Elder* (1513-1569), and others. Paintings by that whimsical artist *Hieronymus Bosch* (circa 1462-1560), are to be found in Berlin, Frankfurt, Cologne, and Munich.



21 JAN VAN EYCK *The Lucea Madonna* *Frankfurt/Main*



22 ROGIER VAN DER WEYDEN *Portrait of a Young Woman* Berlin

JAN VAN LYCK

Portrait of

Giovanni

Arnolfini

Berlin



242.b MASTER OF FLEMMALLE Two slight wings *Frankfurt/Main*



25 ROGIER VAN DER WEYDEN Centre panel of the Columba Altar *M b*



26 DIRK BOUTS Christ in the House of Simon *Berlin*





28
HANS MEMLING
Part of the
'Joyful Mysteries'
Altarpiece
Munich





F

50 PICTERBAPLOEKELT IZ ELDER Landscape with Gallows *Darmstadt*



31 PIETER BRUEGHEL THE ELDER The Fools Parade *Alto b*



32 MARTIN VAN HEEMSKERCK Family Portrait *Karel*









36 VITTORE CARPACCIO The Stoning of St. Stephen *Stuttgart*







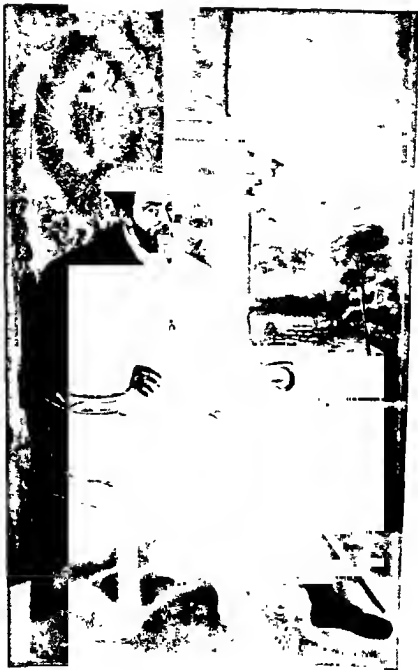
39 SANDRO BOTTICELLI *Madonna with Two Saints* Berlin













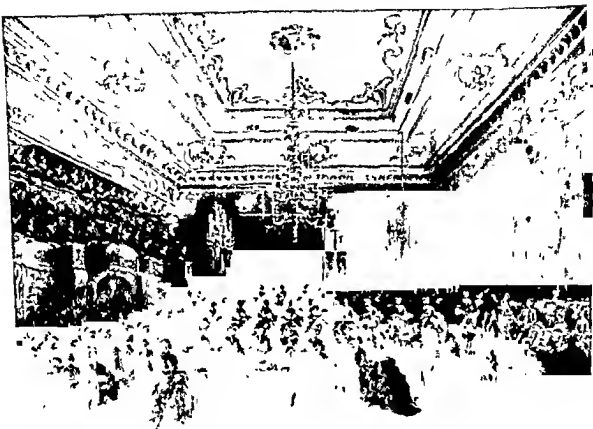








49 GIOVANNI BATTISTA TIEPOLO The Martyrdom of Saint Agatha *Berlin*



50 FRANCESCO GUARDI: Gala Concert in Venice *Almued*

than 9 were listed in the royal inventory of the year 1749 Brunswick possesses 6 of his works, all of which formerly hung in the Salzdahlum Gallery, while Munich has three. The large, decorative still life canvases by Frans Snyders (1579-1657) with their game, poultry, fish, fruit chicken farms etc., which were particularly well suited to rooms with high ceilings, are to be found in most galleries as acquisitions of long standing. Less numerous, because they are more costly, are the rural scenes painted by Adriaen Brouwer (1605/6-1638). Munich has the splendid total of 17, while Berlin - thanks to Bode's affection for works by this Flemish master - has 8, including a number of rare landscape studies.













62 ADRIAEN BROUWER *Man Catching Lice* *Hammer*

THE DUTCH SCHOOL

The artistic productivity of so small a country as Holland in the 17th century was as astonishing in its volume as it was excellent in quality, Dutch painting was famed throughout Europe and examples of it were sought by collectors everywhere. When one recalls the close ties which then existed between Germany and the Netherlands – not least among them their common religious faith and the relationship between the House of Orange and the German royal families – one is not surprised to find how rich the German art galleries are in masterpieces of the Dutch school. Including Dresden, Leipzig, Weimar and Dessau, there are no less than 115 paintings by *Rembrandt* (1606–1669) in German museums. The largest number is to be found in Berlin, where there are 26, of which 9 were formerly in royal collections. The most famous are 'Man in Armour', two self portraits, 'Saskia', 'Dante's Vision', the 'Rape of Proserpine', 'Jacob Struggling with the Angel', and 'Tobias' Wife'. Next in order of magnitude comes the collection at Kassel which contains 19 paintings. These we owe mainly to the Landgrave William VIII (1730–1760) who gradually added a further 17 paintings to the one which he had originally inherited. Among those he purchased we find 'Jacob's Blessing', 'Portrait of Nikolaus Breuningh', 'The Holy Family', and 'Landscape with Ruins'. The Wittelsbachs, as supporters of the counter Reformation, found themselves less in sympathy with Rembrandt's art, and for this reason Munich has a relatively small collection. Of the 12 works in it, 9 were originally in royal collections, among them the series of five paintings on the subject of Christ's Passion which Rembrandt completed in 1633–1639 for the Dutch Statthalter. There is also an impressive collection of 6 Rembrandts in the State Museum at Brunswick – among them the later 'Family Portrait', 'Storm Landscape', and 'Noli me tangere'. These paintings were formerly in Duke Anton Ulrich's picture gallery at Salzdahlum. When it acquired the Carstamjen Collection in 1936, the Wallraf Richartz Museum at Cologne became the proud possessor of three Rembrandts, one of them being the

self portrait which the artist completed in the year of his death. Other works by Rembrandt are to be found in Bremen, Hamburg, Frankfurt, Hanover, Karlsruhe, Stuttgart, and Nuremberg.

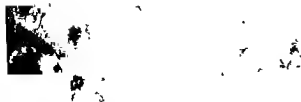
Guided as he was by his intensive research into the history of art, Wilhelm von Bode was able to build up in Berlin the most comprehensive collection of paintings by masters of the Dutch school which is to be found outside Holland. In this collection, the distinctive character of the local schools of Amsterdam, Haarlem, the Hague, and Utrecht manifests itself in masterpieces. Bode himself acquired no less than three quarters of the 300 paintings in the collection. It was also Bode who first discovered the artistic achievement of *Frans Hals* (circa 1580-1666), and 10 of his works are to be found in Berlin. Important examples of this artist's mastery are to be found at Kassel (7), and Frankfurt, Stuttgart, Munich, and Cologne also have outstanding works by him.

Bode acquired for Berlin two of the rare and valuable works of *Vermeer van Delft* (1632-1675), and a further painting has long been in the possession of the art gallery at Brunswick. Bode brought two of the four well known landscapes by *Herkules Seghers* (1589- circa 1645) to Berlin, and whether the visitor is interested in the art of *Jan Steen* (1626-1679), *Terborch* (1617-1681), *Adriaen van de Velde* (1636-1672), *Willem van de Velde* (1633-1707), *Pieter de Hooch* (1629-1683) or *Jacob von Ruisdael* (1628-1682), he will always find that in Berlin he can see the most popular and mature works of the painter concerned.

The Old Pinakothek in Munich has a Dutch collection which is approximately half the size of that in Berlin. Among the paintings on view there are, however, a number of exquisite works by *Terborch*, *Jan Steen*, *Pieter Janssens*, *Gabriel Metsu* (1629-1667), and landscapes by *Hobbema* (1638-1709), *Jacob and Salomon van Ruisdael*, *Philips Koninck* (1619-1688), and one of the most beautiful pictures painted by *Paulus Potter* (1625-1674). Kassel possesses two fine animal studies by this artist, who completed only a small number of paintings during his short lifetime. The Landgrave of Hesse was particularly fond of *Wouverman's* art and purchased no less than 22 of his paintings. The Kunsthalle at Hamburg also has a distinguished collection of Dutch masters - 8 landscapes by *Jacob van Ruisdael*, 5 by *van Goyen* (1596-1656), and church interiors by *Emanuel de Witte* (1617-1692).

With the acquisition of the Carstanjen Collection in 1936 the Wallraf Richartz Museum at Cologne also came into possession of a representative selection of Dutch painting, and an impressive number of other works by Dutch masters is found distributed over the galleries in Stuttgart, Karlsruhe, Bremen, and Hanover.



















71
REMBRANDT
Self portrait
Cologne









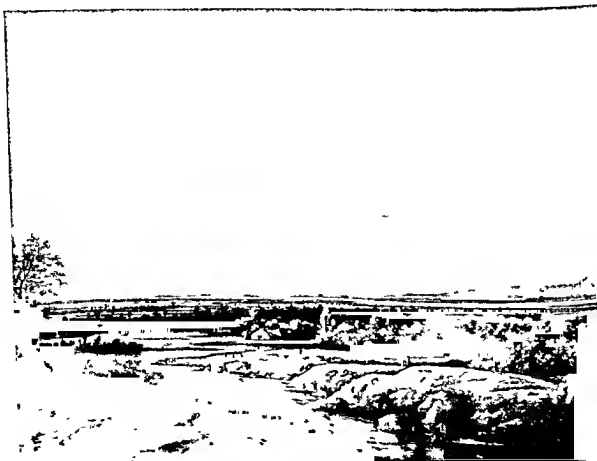
74. VERMEER VAN DIELT. G. H. with Pearl Necklace. *Breda*











THE FRENCH SCHOOL

Only a few examples of mediaeval French painting have survived. Berlin possesses two: the St Omer Altar, painted in 1459 by Simon Marmion (died 1489), and Fouquet's (1413/20-1477/81) distinguished panel showing the donor, Estienne Chevalier, and St Stephen, which once belonged to the Brentano family in Frankfurt.

With the works of *Claude Lorrain* (1600-1680) and *Nicolas Poussin* (1593-1665), French painting achieved European eminence in the 17th century. Royal collectors all sought to include them in their galleries. The 4 Lorrain landscapes in the Old Pinakothek were commissioned personally by members of the Bavarian royal family. The two paintings by the same artist in Berlin were only acquired in the course of the 19th century. Of Poussin's works which were formerly in royal collections, 3 are in Munich and 4 in Berlin. Others are to be found in Hanover (since 1679) and Kassel (since the beginning of the 18th century). With regard to the other well-known French masters of the 17th century, there is an important painting by Le Nain (1607-1677) at Cologne, and Berlin possesses an impressive nocturne by the very rare Georges de la Tour (circa 1600-1652).

Examples of French painting of the 18th century are to be found mainly in Berlin. Frederick the Great was an enthusiastic admirer of *Il allaï's* (1684-1721) art and acquired more than 13 of his paintings. Seven of them, including the famous 'Gersaint Signboard' and 'The Embarkation for Cythera' were acquired by the Berlin museum. Frederick the Great also collected works by Lancret (1690-1745) and other successors of Watteau. Although that great Wittelsbach collector, Max Emanuel, lived in exile in Paris and brought a French architect, Cuvillies, back with him he was by no means a devotee of French painting. Boucher's 'Young Girl Reclining' in the Pinakothek came to Munich via the Zweibrücken branch of the family. The Magravine Caroline Louise of Baden was also an enthusiastic art lover, and it was she who brought the two pairs of still lifes - prime examples of Chardin's (1699-1779) art - to Karlsruhe. Further paintings by Chardin are to be found in Berlin (3) and in Munich.



81 s/b SIMON MARMION Side-wings of the St. Omer Altar *Berlin*





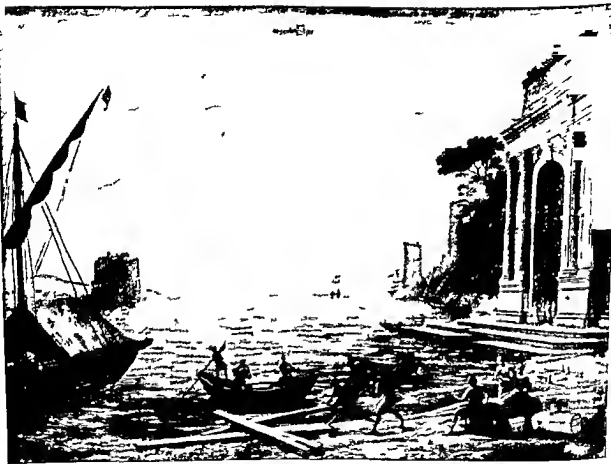
82 JEAN FOUQUET Portrait of Estienne Chevalier. *Berlin*



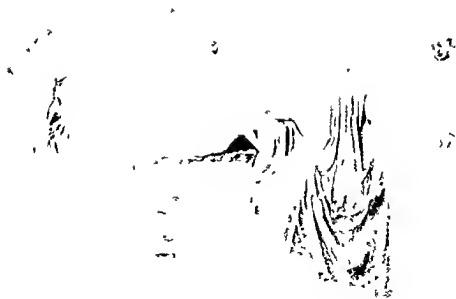
















Register
of the
Museums



6) Jan van Eyck: Madonna 7) Jan van Eyck: The Crucifixion 8) Petrus Christus: The Annunciation 9) Rogier van der Weyden: The Holy Family 10) Van der Weyden: Portrait of Charles the Bold 11) Jan van Eyck: Young Man with Carnation 12) Olaus: The Raising of Lazarus 13) Fra Filippo Lippi: The Nativity 14) Domenico Veneziano: Portrait of a Woman 15) Botticelli: Portrait of Giuliano Medici 16) Luca Signorelli: Portrait 17) Raphael: The Colonna Madonna 18) Titian: Venus with the Organ Player 19) Correggio: Leda (section) 20) Rubens: Prometheus and Prometheus 21) Rembrandt: Daniel and His Men 22) de Hooch: The Money-changer 23) Rubens: Marie with Child 24) Vermeer: View of a Balloon 25) Wat





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Berlin

Gemäldegalerie der Ehemals Staatlichen Museen (Kaiser-Friedrich-Museum)

Berlin-Dahlem, Atriumallee 23

Open Tuesday, Thursday Friday Saturday
9 a.m. - 5 p.m., Wednesday 9 a.m. - 6 p.m.,
Sunday 10 a.m. - 5 p.m. closed on Mondays

As early as in 1813 a public art gallery was founded in Berlin. The aim of its founders was to provide as comprehensive a survey as possible of European painting of all countries, schools and epochs. In 1830 the collection was housed in a museum which had been especially designed for the purpose by the leading Prussian architect of the day, Friedrich Schinkel. As in other state galleries, the core of the collection was provided by pictures acquired from the royal palaces. The Hohenzollern family had inherited a large number of works by painters of the Dutch school in the 17th century. The most generous of all the Hohenzollern collectors was Frederick the Great who was not only especially interested in the contemporary French school (e.g. Watteau) and works by Rubens and the 17th century Italians but also collected paintings by Rembrandt. He erected a special gallery for his art collection in the park of Sanssouci. With the acquisition of two major collections the inherited collection was considerably augmented at the beginning of the 19th century. In 1815, 73 paintings were bought from the Giustiniani Collection in Rome including in particular works by Titian and Caravaggio and other 17th century masters. In 1821 the collection was enriched by the acquisition of an even greater collection, that of the English business man, John Julius Angerstein, who was domiciled in Berlin. It contained no less than 350 pictures. Angerstein had been something of a 'modern' collector and had already collected in particular, works

of art of the 14th and 15th centuries Italian schools in the form of altar pieces, religious pictures and portraits when, after the Napoleonic Wars, the economic crisis put a vast number of art treasures into circulation. He also purchased works by Holbein the Younger (Portrait of the Merchant Giszke) and the side-pieces of the Ghent Altar. The latter were returned to Belgium after the First World War and may be seen today once more forming a whole with the other altar panels in the Church of St. Bavo in Ghent. The first director of the gallery, Waagen, the finest connoisseur of his day, purchased the two altars by Rogier van der Weiden. Then a pause ensued until 1872 when, in Wilhelm von Bode, Berlin found the most brilliant museum director of the turn of the century. He administered the gallery until 1929 and raised it to European eminence. All 7 Dürers, and the most important examples of the early German and early Flemish schools, 13 paintings by Rembrandt, 4 portraits by Frans Hals and the principal examples of Dutch landscape and genre paintings were acquired for Berlin by Wilhelm von Bode, with the result that today the museum possesses the finest and most complete collection of Dutch masters to be found outside the Netherlands. The two great Genoese portraits by van Dyck and Titian's 'Venus and the Organ Player' and the 'Portrait of his Daughter Lavinia' as well as Botticelli's portraits are among his most famous acquisitions. At the beginning of his period of office he acquired the Suessmeyer Collection containing among other things van Eyck's 'Madonna in Church', the 'Young Man with the Carnation', and Vermeer's 'Lady with the Pearl Necklace'. Thus it was Bode's achievement to fulfil the aims of the gallery's original founders and build up a truly representative collection of masterpieces of European painting from the 14th to the 18th century.

In 1931 the gallery owned some 2900



1) The Glanz Madonna (14th century) 2) Dürer Portrait of a German Woman in Venice 3) Dürer Madonna with the Greenfinch 4) Dürer Hieronymus Holzschuber 5) Baldung The Lowenstein Portrait



works of which about half were etchings. The remainder were either large paintings or small works in the form of a collection open to inspection for study purposes. At present only a section of the Berlin treasures are on view in Berlin-Dahlem, but the paintings are continually being changed for others from the gallery's vast resources.

The early German schools with all their subtle variations of landscape are represented from the 13th to the 16th century. The Westphalian and Lower Saxon school is represented by 3 altar panels from Soest and Quedlinburg which date from the 13th century; the Cologne, Lower Rhinish and Bohemian schools are represented by a number of 14th century pieces, among which the Gluta Madonna is of unique importance. Upper Rhinish and Middle Rhinish painting of the first half of the 15th century is represented with large altar pieces by Hans Meitinger, Konrad Witz (3) and the Master of the Darmstadt Passion. The second half of the 15th century is represented by Martin Schongauer. The Berlin collection also contains a number of characteristic examples of the work of the Cologne school in the 15th and 16th centuries, as well as of the Westphalian school. Berlin has a number of important examples of the great classics of the early German school—works by Dürer (7), Altdorfer (8), Cranach (6), Strügel, Baldung (8), Burgkmair, Holbein the Younger (6 including the portrait of the Merchant Grosse), Amberg, Elshemer, and others.

The early Flemish school is represented by Jan van Eyck (5), Petrus Christus (3), van der Weyden (8), Master of Flémalle (4), Daret (3), van Ouwert, Bouts (5), van der Goes (2), Memling (3), David Geertgen tot Sint Jans (2), Maeyss Patinir, Jans van Cleve, Hieronymus Bosch, van Scorel, van Heemskerck.

The Italian schools are particularly well represented, from the early Tuscan paint-

ing to the Venetians

Italy: 5. 14th and 15th centuries: Giotto (3), Daddi (2), Martini, Memmi (3), Lorenzetti, Fra Angelico (5), Masaccio (5), Domenico Veneziano (4), Fra Filippo Lippi (3), Pollaiuolo, Verrocchio, Botticelli (7), Filippino Lippi, Ghirlandajo, Lorenzo di Credi, Piero della Francesca, Giovanni di Paolo (3), Leonardo da Vinci, Bramante, Pintoricchio (2), Signorelli (4), Francia, Mantegna (4), Tuta Cossa, Vivarini, Crivelli, Carpaccio (2), Antonello da Messina, Gentile and Giovanni Bellini (4), Cima da Conegliano (4), and others.

The Italian Schools of the 16th century. Raphael (4), Franciabigio, Brunozzo (3), Giorgione, Palma Vecchio, Titian (5), del Pontio, Tintoretto (4), the Schiavoni, Lorenzo Lotto (5), Correggio, and others.

17th and 18th centuries: the Carracci, Caravaggio, Crespi, Maratta, Strozzi, Fetti, Tiepolo (4), Antonio Canale, Guardi (4), and others.

Flemish School. Jan Breughel the Elder, Rubens (26), van Dyck (14), de Vos, Jordaens, Snyders, Brouwer (5), Teniers, de Heem, de Laessle, and others.

Dutch School. Luytman, Rembrandt (26), Dou, de Hooch (2), Vermeer van Delft (2), Terborch (7), Metsu (5), Mieris, Seghers (2), Koninck, van der Neer, Potter (2), van de Velde, de Witte, Hals (8), and others.

(4), Steen (4), and others.

French School. Marmion, Fouquet, Poussin (5), Georges de La Tour, Claude Lorrain, Lesueur, Lebrun, Largillière, Watteau (9), Lancret, Palet, Chardin, Greuze, and others.

Spanish School. Morales, Coello, Velázquez, Zurbarán, Murillo, Goya, and others.

Braunschweig (Brunswick)

Herzog Anton Ulrich-Museum

Museumsstrasse 1

Open Daily from 11 a.m. ~ 4 p.m., Tuesday and Friday 7 p.m. ~ 9 p.m., closed on most days as well as on January 1, Good Friday, Easter Sunday, May 1, Whit Sunday, June 17, Day of Penance and Prayer, December 25

The masterpieces in this collection were acquired by Duke Anton Ulrich of Brunswick (1633-1714), who housed them in the mansion which he had specially built at Salzdhlm near Wolfenbttel, and which was completed in 1694. His successor also augmented the collection by a number of acquisitions. In the first printed catalogue which appeared in 1776 1129 pictures are listed. The mansion was demolished by the French in 1806, and in 1815 it was possible to secure the return to Brunswick of the most valuable part of the collection, which had in the mean time been moved to Paris.

Early German School a total of 33 pictures, among them Holbein the Younger (portrait of Cyriacus Kala), works by Lukas Cranach (father and son), Adam Elsheimer (2), Bartholomaeus Bruyn, Jom Ring, Pencz, Amberger (4), and others

Italian and Spanish Schools: Palma Vecchio, Tintoretto (2), Veronese, Domenichino, Giordano, Caravaggio, Guido Reni, Gior-gione, Rubens, and others

Flemish School a total of 24 pictures including works by Antonis Mor, Floris, Bril, de Momper, Saverj, Rubens (1), Jacob Jordaens (6), van Dyck, David Teniers the Younger (5), and others

Dutch School a total of 90 pictures, including works by Lucas van Leyden, van Amstel, Bloemart, Lastman, Rembrandt (6), Bol van den Leckhout, Dou, Wou-vern, Brecklenkamp, Vermeer van



- 1) Holbein the Younger: Cyriacus Kala
- 2) Palma Vecchio: Adam and Eve
- 3) Franz Hals: The Elder The Fahnener
- 4) Rembrandt: Christ and Mary Magdalene
- 5) Jan Steen: The Marriage Contract

Delft, van Goyen, van der Neer, Jacob van Ruisdael, Hooftcoeter, Sacrevedam de Witte, Lievens, Bechtem, and others

Special collections of engraving and drawings

Bremen

Kunsthalle

Am Wall 207

Open Tuesday to Friday 10 a.m. - 4 p.m., Saturday and Sunday 10 a.m. - 2 p.m., closed on Mondays

In their desire for culture the Bremen citizens founded an art association as early as 1823, and in 1849 built their own gallery to house the treasures which they had acquired

The collection slowly accumulated out of legacies, gifts of individual works and substantial cash donations. With the appointment of the art historian Gustav Pauli as its first director in 1899, the collection was systematically augmented and the policy he had adopted was continued by Emil Waldmann right up to the outbreak of the Second World War. At the end of the war the collection suffered seriously at the hands of plunderers. No less than 35 pictures were stolen, as well as considerable number of water colours and drawings (among the latter 50 by Albrecht Dürer). Today the collection consists mainly of French and German masterpieces of the 19th and 20th centuries.

Early German School Altdorfer, Baldung, Cranach, Dürer and others

Italian School Masolino, Vivarini, Jacopo Bassano, di Bicci, Jacopo del Casentino, Landini, Montagna, Magnasco, Tiepolo, and others

Flemish School van Dyck, Massys, Mosaert, Rubens, and others

Dutch School a total of 40 pictures, including works by van Goyen, van den Eckhou, Rembrandt, Jacob van Ruysdael, Jan Steen, Terborch, de Gelder, Lievens, and others

French and Spanish Schools Largillière, Latresse, Goya, Morales, and others

Special collection of etchings and drawings

1) Jacopo del Casentino Triptych 2) Altdorfer. The First Christmas 3) Montagna Madonna (section). 4) Luis de Morales. Ecce Homo. 5) van den Leekhout Boaz and Ruth 6) de Gelder David before Saul 7) Tiepolo. Design for a fresco



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Darmstadt

Hessisches Landesmuseum

Friedensplatz 1

Open Tuesday - Saturday 10 a.m. - 5 p.m.,
Wednesday also from 7 p.m. - 9 p.m. Sunday
10 a.m. - 1 p.m., closed on Mondays, January
1, Good Friday, Easter Sunday, Ascension Day
Whit Sunday, May 1, June 17, Day of Penance
and Prayer, December 25

The museum was founded in the last
quarter of the 18th century by the Hered-
itary Prince Ludwig of Hesse. The nu-
cleus of the art collection was formed by
the generous gifts of Baron von Huepsch
of Cologne. The Prince himself contin-
ued to increase the collection with great
enthusiasm, and in 1809 and 1813 bought
up collections containing works by
French, Italian, German and Dutch mas-
ters. Until his death in 1830 Grand Duke
Ludwig I remained financial responsibility
for the museum.

Early German School above all works by
Middle Rhenish masters: Friedberg Altar,
Ortenberg Altar, Siefersheim Altar, the
Master of the Darmstadt Passion, the
Master of Nordlingen, the Master of the
Hausbuch and the Master of the Life of
Mary. Further masters of the early Ger-
man school: Master of the Dominicus
Legend (identified with Durer), Loch-
ner, St. Bartholomew Master, Holbein
the Elder, Holbein the Younger. Portrait
of 1515 and the Madonna of Burgomaster
Meyer (lent by Prince Ludwig of Hesse),
Baldung Pencil Cranach, Barthel Bruyn
(5), and others.

Early Dutch School Gerard David, Pau-
tur, Pieter Breughel the Elder, and others.

Italian School Donatello, Lorenzo
Lotto, Tintoretto, Paolo Veronese, Luca
Giordano, Antonio Canova, Plavetti
and others.

Flamish School Adriaen Brouwer, van
Dieck, Rubens, de Momper, Savery, Jan

Breughel, Vinckeboons, Jordaens, Ten-
niers, Coques, and others.

Dutch School Rembrandt, Flinck, Fabri-
tius, de Hooch, Porcellis, Salomon van
Ruysdael, Jamb van Ruysdael, Adriaen
and Isaak Ostade, and others.

French School Mignard, Lesueur, Millet,
Latgilliere, Vivien, van Loo, Boucher,
Robert, Lebrun, and others.

Special collection of etchings and draw-
ings.



1



2

- 1) Friedberg Altar (centre panel) 2) The
Master of Nordlingen Altar wing 3) Mas-
ter of the Darmstadt Passion Crucifixion
4) Lochner The Circumcision 5) Master of
the Hausbuch The Crucifixion 6) Rem-
brandt The Scourging at the Pillar



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Frankfurt/Main

Städelsches Kunstinstitut

Schaumarkt 63

Open Weekdays 10 a.m. - 5 p.m. (during the winter, 10 a.m. - 4 p.m.), closed on January 1, Easter Sunday, May 1, Whit Sunday, December 25

In 1816 Johann Friedrich Stadel, the banker, left to the city his extensive art collection and his whole fortune amounting to one million guilders for the purpose of founding an art institute comprising not only a gallery and special collections but also an art school. Almost all of the founder's 500 paintings have since been discarded, since their quality did not stand up to the scrutiny of the experts. Further major donations by Frankfurt citizens permitted, however, a systematic augmentation of the collection which was carried out on planned and scientific lines. As a result, the Stadel Institute today possesses a series of outstanding and famous masterpieces of European painting.

Early German School Middle Rhenish Master circa 1400, the 'Paradise Garden' circa 1450, etc.

munican Church at Frankfurt), Holbein the Younger, Baldung (9), Raigeb, Cranach, the Master of the Holzhausen Portraits, Elsheimer (5), and others

Early Dutch School the 'Lucca Madonna' of Jan van Eyck, the Master of Flémalle (4), van der Weyden, Bouts, Petrus Christus, van der Goet, Gerard David, Memling, Joos van Cleve, Hieronymus Bosch, and others

Italian School Barnaba da Modena, Fra Angelico, Giovanni Bellini, Crevelli, Carpaccio, Botticelli (2), Bartolomeo da Venezia, Perugino, Moretto da Brescia (2), Palma Vecchio, Parmigianino, Pontor-

mo, Correggio, Luca Giordano, Tintoretto, Tiepolo, Crespi, Magnasco, Guardi, Bernardo Bellotto, and others

Flamish School Rubens (4), Brouwer (4), Jordens, and others

Dutch School Rembrandt (3), Cuyp, van der Velde, Hals (2), Hobbema (3), van der Neer, Terborch, Jacob van Ruisdael (6), Steen (4), Fabritius, van Goyen (3), Adriaen van Ostade (3), Teniers the Younger (12), Wouverman (4), and others

French School Clouet, Claude Lorrain, Patet, and others

Spanish School Goya, Velasquez, Coello, Murillo, and others

Special collection of etchings and drawings



2a



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Frankfurt/M. Städtisches Kunstinstitut

- 1) Holbein the Elder The Road to Calvary
- 2a) Grünewald St. Cyriacus
- 2b) Grünewald St. Laurentius
- 3) Holbein the Younger Young Man with Carnation
- 4) Petrus Christus Madonna and Saints
- 5) Elsheimer The Cross Triumphant
- 6) Gerard David The Annunciation
- 7) Fra Angelico Madonna and Angels
- 8) Barolomaeo da Venezia Lucretia Borgia (I)
- 9) School of Caravaggio Bacchus
- 10) Rembrandt The Blindness of Samson
- 11) Rubens The Betrothal of St. Catherine

Hamburg Kunststhalte

Am Glockengießerei all t

Open Tues to Thurs - Sunday to 5 p.m. to 4 p.m. Wednesday to 5 a.m. - 8 p.m., closed on Mondays

This art collection was founded by the Hamburg Art Association in 1846. It grew slowly and was moved into a specially constructed gallery in 1869. When Alfred Lichtwark took over the direction of the gallery in 1888 considerable progress was made in building up the collection. Amongst others, Lichtwark collected examples of the work of the North German and Flemish schools, and due to his special interest in the work of local painters it was possible to build up a collection of their works from the Middle Ages right down to the present day. Thus Lichtwark rediscovered great masters such as Master Bertram (14th century) and Master Francke (early 15th century) and also such painters as Matthias Scheers (1630-1700), one of Philip Wouwerman's best pupils, the portraitist Smisson (1704-1760), and a number of others.

Early German School Master Bertram (Gröbnow Altar, Buchthude Altar), Master Francke (Thomas Altar), Günthof, Holbein the Elder, Burgkmair, Cranach, Beham, Meislich, vom Ring, Scheufelein, the Master of Frankfurt, the Master of Cappenberg, and others.

Early Dutch School Isenbrant, Meister der weiblichen Halbfiguren, Mostaert, Roy, Meiswael, and others.

Italian School Mantegna, Palmezzano, Boccacino, Sodoma, Lorenzo Lotto, Tiepolo, and others.

Flemish School Beuckelaer, Rubens, Snyder, Jordans, van Dyck, Brouwer, Teniers, and others.

Dutch School (about 175 paintings) Rembrandt (2), van de Meer (3), de Witte (4), Potter, de Hooch, Hobbema, Saenredam, Jacob van Ruisdael (8), van Goyen (5), Terborch (2), Dou, Du Jardin, Jan Steen (2), Metsu, Wouwerman, and others.

French and Spanish Schools Millet (3 landscape), Goya (1 portrait), and others.
Special collection of etching and drawings.



2a



2b





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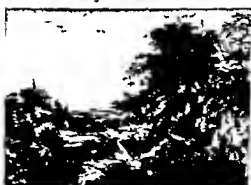
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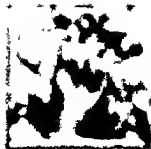
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- 1) Master Bertram: St. Peter Altar 2a) Master Francke: Jesus is laid in the Sepulchre (Englandfahrer Altar) 2b) Master Francke: The Scourging of St. Thomas (Englandfahrer Altar) 3) Holbein the Elder: The Presentation of Christ in the Temple 4) Ludw. von Ring: Portrait of a Young Woman 5) Hierrik Funch: The Madonna of the Rosary 6) Meister der wohl Halbfiguren: Magdalena playing the Lute 7) Lantman: Haghwer's Farewell 8) Jacob van Ransdael: (alone) a Hill.

Hamburg
Kunsthalle



Karlsruhe

Staatliche Kunsthalle

Hans Thoma Str. 2

Open From April 1 - October 15 Tuesday to Sunday from 10 a.m. - 1 p.m. and 3 p.m. to 5 p.m., from October 16 - March 31 Tuesday to Sunday 10 a.m. - 1 p.m. and 2 p.m. - 4 p.m., closed on Mondays, Good Friday, Easter Sunday, May 1, Whit Sunday, Corpus Christi, December 24, 25, and 31

The oldest examples of works by European masters in this gallery were collected by the Margraves of Baden-Baden and Baden-Durlach. It is to them that we owe a number of works by Baldung, among others. Two paintings by Cranach came into the possession of the ruling house as marriage dowries. The Margraves of Baden-Durlach also possessed in the 17th century the altar piece by Hans Holbein the Younger, Burgkmair's portrait of Sebastian Brant, and Jan van Hemessen's 'Loose Company'. In 1751, with the marriage of Princess Caroline Luise of Hesse to Margrave Karl Friedrich, Baden had a ruling princess of most distinguished taste. It was due to her refined taste as an art connoisseur that masterpieces by Chardin, pastels by Boucher and examples of the Dutch school as well as Rembrandt's self portrait were purchased. Grand Duke Karl Friedrich bought up three private collections in 1803, 1806 and 1810. The art gallery was built during the period from 1839 to 1846. A number of very important early German works were acquired with the purchase of the Hirsch Collection in 1858.

Early German School Bohemian Master (1360), the Master of the Hausbuch (3), the Master of Messkirch (4), Durer, Cranach, Grunewald (2), Burgkmair, Schaffner, Meissner, Baldung (6), Strigel (4), Zwick (3), Hans Holbein the Younger, Maler, Pencil, and others

Early Dutch School Antwerp Master of 1519 (Hendrik met de Bles), van Hemessen, Pieter Coecke van Aelst, Colijn de Coter, and others



sen, Pieter Coecke van Aelst, Colijn de Coter, and others

Flemish School Rubens, Jordans, Fyt, Bloemaert, Teniers, and others

Dutch School Rembrandt, van Goyen, de Hooch, Dou (3), Meida, de Heern, Metsu, Dujardin, van Poelenburgh, Mieris, Netscher, van der Werff, and others

French School Claude Lorrain, Chardin (4), de la Potte, Boucher, Bourdon, de Champaigne (2), and others

Special collection of drawings and etchings.

- 1) Bohemian Master of the 14th century
- 2) Diptych
- 3) Cranach Maria with the Child Jesus
- 4) Grunewald Christ carrying the Cross
- 5) Baldung Adoration of the Child Jesus
- 6) Strigel Portrait of Job Caspar von Leunberg
- 7) Burgkmair Portrait of Sebastian Brant
- 8) Pencil Portrait of Joerg Herz
- 9) Hans Maler Portrait of Anton Fugger
- 10) Rubens Family Portrait
- 11) Rembrandt Self portrait



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Kassel

Staatliche Gemäldegalerie

Wilhelmshofer Platz 5

Open March 1 - October 31 10 a.m. - 5 p.m.,
November 1 - February 28 10 a.m. - 4 p.m.,
Sunday 10 a.m. - 1 p.m., closed on Mondays,
Good Friday, Day of Penance and Prayer,
December 25

It is to that great royal collector, Landgrave William VIII of Hesse (1730 to 1760), that the Kassel gallery owes its importance. At his death the collection contained no less than 869 paintings. The Landgrave had a most distinguished taste of his own in the matter of choosing works of art. He purchased Holbein's portrait of the family of Marten van Heemskerck. His first Rubens was the "Victor's Triumph", which he purchased from the Guild of St. George in Antwerp. With the purchase of Valerius van Reyver's collection in Delft, which comprised 64 first rate paintings, Kassel became the proud possessor of no less than 8 works by Rembrandt, Rubens, van Dyck and Jordans followed. Works by Durer, Cranach and Joos van Cleve show that Landgrave William also had an eye for the masterpieces of the 16th century, he also purchased the Titian portrait. The collection was housed in a gallery specially built for the purpose, and the Landgrave's successor continued to enlarge the gallery - albeit on a more modest scale. The 1958 catalogue lists 954 paintings.

Early German School Altdorfer, Apt, Cranach (1), Durer, Baldung, the Master of Messkirch, Elsheimer, Lass (2), and others

Early Dutch School Joos van Cleve, van der Goet, Mabuse, van Heemskerck, van Campen, van Oostanen, Lombard, and others.

Italian School Bassano, Bronzino, Caravaggio, Garacci (2), Maratti, Palma il Giovane (1), Lorenzo Lotto, Titian, Tintoretto, Piazzetta, and others



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Flemish School Amonts Mor (3), de Vroomer, Rubens (9), van Dyck (12) Jordans (17), Jan Breughel the Elder (7), Beuckelaer, van Orley, Teniers (10), Brouwer and others

Dutch School Rembrandt (19) Dou, Hals (7), Jacob and Salomon van Ruysdael, Terborch, Potter (2) de Keyser, Meiss (1), Steenweck (4), Neefs (7) Adriaen and Willem van de Velde (1) Wouverman (12), and others.

French and Spanish Schools Poussin, Perroux, Bourdon, Ribera, and others.



1) Antonis Mor William I of Orange-Nassau 2) Lorenzo Lotto Portrait of a Nobleman 3) Rubens Jupiter and Callisto 4) Jordaens Jacob Jordaens and the van Voort Family 5) Rembrandt Self portrait

6) Rembrandt The Holy Family 7) Rembrandt Landscape with Ruin 8) Hals The Man in the Broad Brimmed Hat 9) Van de Velde The Beach at Scheveningen 10) Paus sin Bacchanalian Scene

Köln (Cologne)

Wallraf-Richartz-Museum

An der Rechtschule

Open Daily 10 a.m. 5 p.m., Tuesday and Friday also 10 a.m. 10 p.m., closed on January 1 and December 25

It were the Boisseree brothers and, more specially, Prelate Ferdinand Franz Wallraf, who were responsible for securing so many masterpieces of the early Cologne schools at the time of the secularisation of the city's churches and monasteries. Wallraf bequeathed his collection to the city in 1824. Thirty years after Wallraf's death, Johann Heinrich Richartz donated part of his fortune for the erection of the Wallraf Richartz Museum. Since that time donations and legacies made by citizens of Cologne have been steadily added to this collection of early masterpieces. The last complete collection of early masterpieces to be purchased was the Carstanjen Collection in 1936. With the acquisition of this collection - made possible in part by considerable sums donated by individual Cologne citizens - the museum obtained possession of an outstanding selection of Dutch masters. Of the early German school, the Wallraf Richartz Museum has probably the most comprehensive collection of works by Cologne masters of the 14th to the 16th century. Cologne Master of 1320, Master Wilhelm, the Master of St. Veronica, the Master of the Wasserfass Calvary, Lochner, the Master of the Holy Family, the Master of the Transfiguration, the Master of the Life of Mary, the Master of the Bartholomew Altar, the Master of St. Severin, the Master of the Legend of Ursula, Bartholomaeus Bruyn, as well as pictures by Dürer, Cranach, Altdorfer, Burgkmair, Jom Ring and others.

Early Nether School: Memling, Bosch, Quentin Massys, Mosiaert, van Scorel, van Cleve and others.



Italian School: Giunta Pisano, Paris Bordone, Pisano, Piazzetta, Canaletto, Tiepolo.

Flamish School: Beukelaer, de Wommper, Rubens, van Dyck, Jordans, Snyders, Teniers, and others.

Dutch School: Rembrandt, Hals, Jacob Gerritsz Cuyp, Aelbert Cuyp, van de Cappelle, Terborch, de Witte, Jacob and Saenens van Ruisdael, Steen, Ouderveldt, de Hooch, and others.

French School: Claude Lorraine, Matthieu Le Nain, Rigaud, Largillière, Lancret, Boucher, and others.

- 1) Cologne Master (14th century) Crucifixion (centre panel)
- 2) Cologne Master (14th century) The Presentation of Jesus in the Temple
- 3) Lochner: The Last Judgement
- 4) The Master of the Life of Mary: The Vision of St. Bernhard
- 5) The Master of the Legend of St. Ursula: The Annunciation
- 6) The Master of St. Severin: The Adoration of the Kings
- 7) The Master of the Bartholomew Altar: The St. Thomas Altar (centre panel)
- 8) Barthel Bruyn: Burgomaster Arnold von Brauweiler
- 9) Bosch: The Nativity
- 10) Rembrandt: The Scourging at the Pillar
- 11) Rubens: Love and Anger
- 12) Claude Lorraine: Landscape with Amor and Psyche



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München (Munich)

Alte Pinakothek (der Bayerischen Staatsgemäldesammlungen)

Barerstr. 27

Open Daily 9 a.m. - 4 p.m., Tuesday and Thursday also 8 p.m. - 10 p.m.

The Old Pinakothek was founded under this name by King Ludwig I of Bavaria. The building was designed by Leopold von Henze in 1824 and was completed in 1836. Ludwig's father, King Maximilian (died 1823), and his grandfather, Karl Theodor, had already gathered together the many pictures which they had inherited and hung them in the Hofgarten Gallery, in certain rooms of the Residence, and in the castles at Schleissheim and Nymphenburg where they were open to public view.

Electeur Max Emanuel (1679-1746) was a passionate collector of paintings and had the gallery-castle at Schleissheim specially built to house the pictures (over a thousand in number) which he had collected. In 1698 he purchased a first-rate collection of 103 pictures including 12 by Rubens, 15 by van Dyck, 11 by Brouwers and 17 by Teniers. When the Bavarian branch of the Wittelsbachs died out in 1777, Karl Theodor of the Palatinate Neuburg throne succeeded to the Bavarian throne. He had inherited the Dusseldorf Gallery of paintings which Elector Johann Wilhelm had collected and augmented with a further collection assembled in Mannheim. Both galleries were removed to Munich at the beginning of the 19th century and form the most valuable and important part of the collection in the Old Pinakothek. The third collection to come from the Palatinate at the same time was that from Zweibrücken with the hereditary succession of Max Joseph of Palatinate Zweibrücken. It contained some 2000 paintings. Both Karl Theodor and Max

Joseph continued to purchase further works of art when in Munich. King Ludwig I chose from this vast collection the masterpieces, and augmented these by purchasing the collections of early German masters which had been assembled by the Borsseck brothers and Fürst Walferstein, and also by purchasing Italian works, in particular those of the early Renaissance Florentine school. The 1957 catalogue of the Old Pinakothek lists some 900 paintings.

Early German School. The Master of St. Veronica, Lochner, Pleydenwurff, Durer, Grunewald, Cranach, Schongauer, Baldung Holbein the Elder, Burgkmair, the Elder, Holbein the Younger, Frueauf, Fischer, Altdorfer, Huber and others.

Italian School. Giotto, Fra Angelico, Masolino, Filippo Lippi, Botticelli, Ghirlandajo, Leonardo, Perugino, Francesco Francia, Raphael, Antonello da Messina, Cima da Conegliano, Giorgione, Lotto, Paris Bordone, Palma Vecchio, Titian, Veronese, Tintoretto, Tiepolo, Guardi, and others.

Early Dutch School. Roger van der Weyden, Bouts, Memling, Bosch, Gerard David, Lucas van Leyden, Jan Gossaert (otherwise known as Mabuse), van Orley, Pieter Brueghel the Elder and others.

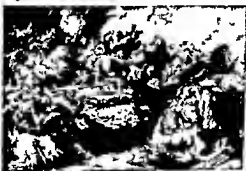
Flemish School. Rubens, Jordaens, van Dyck, Brouwer, Steen, and others.

Dutch School. Rembrandt, Hals, Steen, Terborch, van Ruisdael, Koning, Hobbema, de Witte, Saenredam, Potter, and others.

French School. Master of Meaux, Poussin, Claude Lorrain, Miller, Chardin, Boucher, and others.

Spanish School. El Greco, Velasquez, Murillo, Goya, and others.





1) Hans Velt portrait 2) Altdorfer Dan
the Landgrave near Regensburg 3) Giotto
The Crucifixion 4) Masolino Madonna and
Child 5) Fra Angelico The Saints before
the Judge 6) Botticelli The Lamentation at
the Death of Jesus 7) Antonello da Messina
Visitation of the Annunciation 8) Rubens The
Battle of the Amazons 9) Rubens The
Garment of Truth 10) Rubens The Lion
Hunt 11) Jan Dyck Self portrait as a
Young Man 12) Jan Dyck Young Woman
Dancing the Cello



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Munchen, Alte Pinakothek

13) Rembrandt: *The Holy Family* 14) Gretco: *Christ is Stripped of His Garments* 15) Velasquez: *Young Spaniard* 16) Mistral: *Beggar-boys at a Game of Dice* 17) Goya: *The Duel and the Wounded Man* 18) Tiepolo: *Adoration of the Magi* 19) Tiepolo: *Rinaldo's Parting* 20) Chardin: *Woman on Berlin Tapestry*

Nuremberg (Nuremberg)

Germanisches National Museum

Kornmarkt 1

Open April 1 - September 30 Sunday 10 a.m. to 4 p.m. Monday - Saturday 10 a.m. - 5 p.m.
October 1 - March 31 Sunday 10 a.m. - 1 p.m.
Tuesday Saturday 10 a.m. - 4 p.m. closed on Mondays

The museum was founded in 1852 by the brothers von und zu Aufsess. The founder's intention was to gather under one roof examples of German art and culture from all the German speaking countries. In the course of its hundred years' existence the museum has come to house one of Germany's most comprehensive collections of paintings, sculpture, arts and crafts household effects popular art and examples of the bookbinder's art, from prehistoric times down to the mid 19th century.

Early German art is represented by masterpieces of all the schools. Franconian Nuremberg art is represented most abundantly and homogeneously in its development from the mid 14th century via Pleydenurff, Wolgemut, Dürer (6) Penck and Scham to the end of the 16th century.

The Scribe at School Holbein the Elder (a) Burgkmair (4) Breu (2), Schaffner, Strigel Holbein the Younger, and others

The Cologne Lower Rhenish School The Master of Saint Veronica Lochner the Master of the Life of Mary, Bruyn, and others

The Westphalian School Klerbecke Baegert and others

The Upper Rhenish School Witz Baldung (9) and others

The Danubian School Altdorfer (4) Wersinger (6) Eselen, Crannach the Elder (9) and others

In the German National Museum the history of the development of German painting from the 17th to the beginning of the 19th century has been well documented. The 18th century is represented by a notable collection of sketches by Holzer, Mantzertsch, and others.

Special collections of engravings, coins and medals. Archives and library

1) Nuremberg master circa 1330 2) Nuremberg master circa 1400 3) Pleydenurff *Portrait of Lorenzstein* 4) Baldung *Rest on during the Flight into Egypt*





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20

München, Alte Pinakothek

13) Rembrandt *The Holy Family* 14) Greco *Christ is Stripped of His Garments* 15) Velázquez *Young Spaniard* 16) Murillo *Biggar boys at a Game of Dice* 17) Goya *The Duel and the Wounded Man* 18) Tiepolo *Adoration of the Magi* 19) Tiepolo *Rinaldo's Parting* 20) Chardin *Woman Peeling Turnips*

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Stuttgart
Staatgalerie
Neckarstr. 32

Open Daily 10 a.m. - 4 p.m. Tuesday and
Thursday also 4 p.m. - 9 p.m. closed on
Fridays

The art gallery was only founded in 1843. The nucleus of the collection is formed by the works gathered together by Duke Eberhard Ludwig (1677-1733) for the castle which he had built at Ludwigsburg and which in the period from 1720 to 1730 contained about 1000 paintings, mostly of the Dutch and German schools of the 17th and 18th centuries. In 1736 the collection of Baron von Gotter was also acquired and of the 411 pictures purchased about 100 are now in the State Gallery. An inventory of the year 1767 lists 1485 pictures of which 1100 were hung in the gallery. The founder of the present State Gallery was King William I of Württemberg (1816-1864) who, with the purchase of the Barbara Braganza Pinakothek, secured a number of important examples of the Italian school for Stuttgart. With the purchase of the Abel Collection the State Gallery was enriched by the addition of the most important masters of the early Swabian School.

The early German School is represented mainly by a number of masters of the 15th century: the Master of the Ulm High Altar, the Master of the Maulbronn Altar, the Master of the Steiering Altar pieces (Malscher), the Master of Messkirch, Zeiblm, Strigel, Schaffner, Ratgeb, also Baldung Burgmeister, the Master of Frankfurt, Cranach, Flegel and others.

Early Dutch School: Memling, van Scorel, Colyn de Coter and others.

Italian School: Fra Bartolomeo, Bellini, Carpaccio, Palma Vecchio, Paris Bordone, Giordano, Salviati, Jacopo Bassano, Tintoretto, Strozzi, Tiepolo, Carlone, Mantegna, Guadagni, Zuccarelli and others.

Dutch School: Rembrandt, Lastman, Hals, Goyt, Sweerts, Leekhout, Everdingen, Maes, Wouverman and others.

Collection of Drawings

1) Ratgeb: *The Scourging at the Pillar* (Herrenberg Altar) 2) Altmann: *Bathsheba in the Bath* 3) Bellini: *The Lamentation on the Death of Jesus* 4) Rembrandt: *The Healing of Tobias*



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